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THE MAGAZINE OF  
RECORD STATISTICS  
AND INFORMATION

May 1972

ISSUE 116

**record  
research**

MOONLIGHT  
SERENADE  
Bio-Discography  
of Glenn Miller  
(see page 2)

(see page 2)

# Fred Waring and his Pennsylvanians

First picture sent by Fred Waring. Received March 30, 1928.

Top Row (left to right):  
James B. Gilliland - Clare D. Hanlon - Fred. C. Buck - J.M. Mullen - Scott Bates - Bill Townsend  
- Frances Foster - W. Fred Campbell  
Center Row (left to right):  
Nelson A. Keller - George A. Culley - D. Waide Schlegel - James B. McClintock - Elten C. Cockerill  
- Will Morgan - Art Horn  
Lower Row (left to right):  
Tom L. Waring - Fred M. Waring - Frank W. Hower



Fred Waring

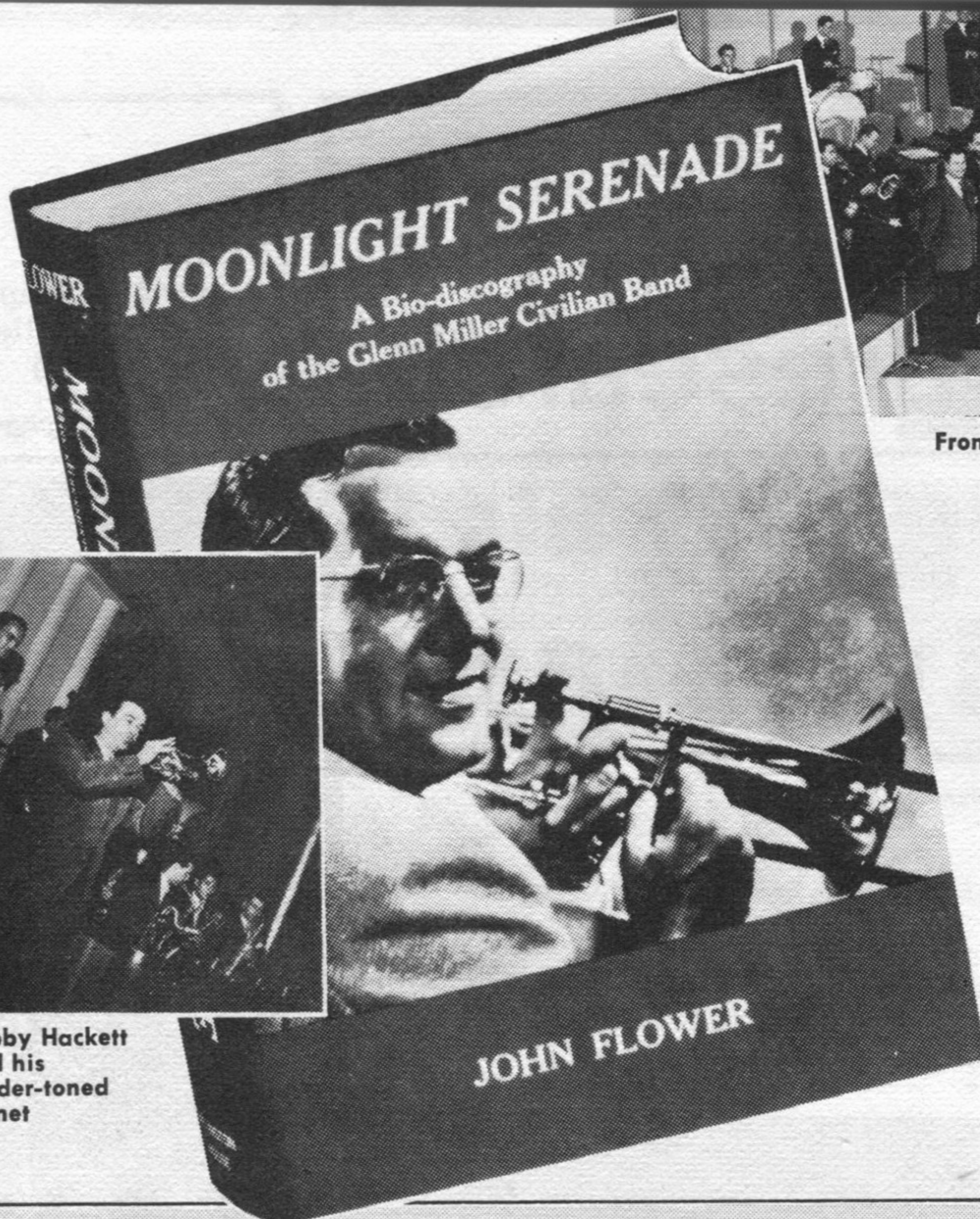
## Orchestra

## Incomparable



FRED  
WARING

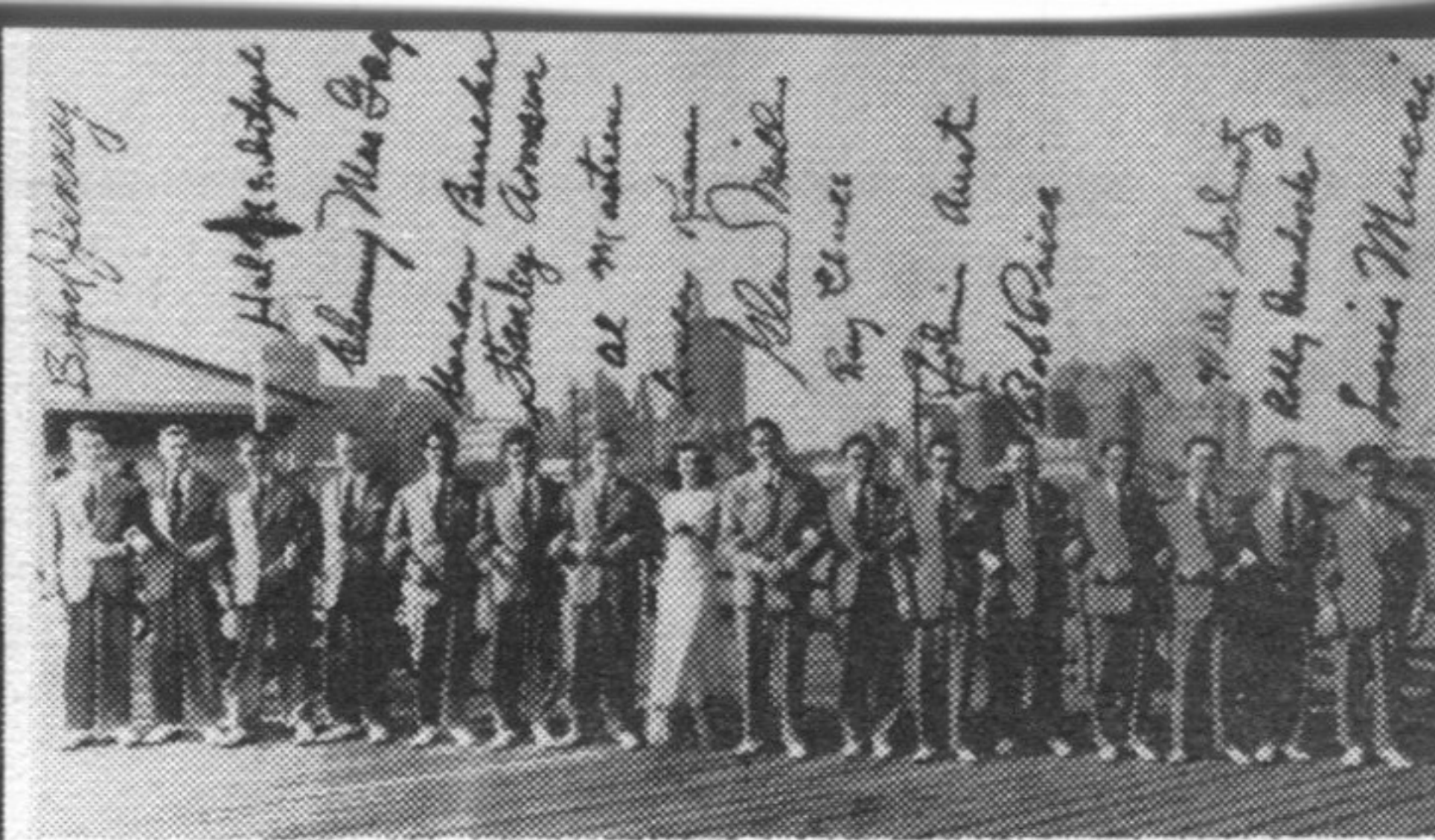




Bobby Hackett and his tender-toned cornet



From Sun Valley Serenade



The August, 1938, band at Million Dollar Pier, Atlantic City

554 pages (plus 10 pages of helpful front matter and 79 photographs — most of them full-page size!) • chronological listing follows Glenn's career virtually day by day (to help you remember exactly when and where you heard and saw him) • complete listing of all Miller recordings and radio broadcasts by date and location • complete personnels • complete discographical data, including all known issues (78s, 45s, LPs, tapes, transcriptions) all over the world, alternate takes, etc. • almost complete data on every song, including composers, arrangers, vocalists — even soloists • lavish excerpts and reviews from contemporary newspapers and magazines • how Miller finished in *Down Beat* polls, 1938-42 ... in *Metronome* polls, 1938-40 • complete song index — including those marvelous Miller medleys • complete index of singers, musicians, etc. • A SELECTION OF THE NOSTALGIA BOOK CLUB

### From the Introduction by George T. Simon...

This book offers an amazing mass of factual data. That's obvious. What is less obvious, and what you don't realize until you're really into it, is the wonderful memories it evokes. For, even though this is primarily a Miller discography — a seemingly cold listing of what the band did, when and where — it serves as a great reminder of so many aspects of the band's career. That's why, when John Flower was showing me his manuscript, I kept reacting with remarks like, "Oh I remember that night!" or "Hey, I never realized he was with the band at that time!" or "This is one arrangement I'd forgotten all about!"

John and his associates have given us a wonderful overview, impersonal perhaps, but doggedly detailed, of the music that enthralled so many millions of listeners for — come to think of it — not a terribly long time. They focus first on some intriguing portions of the band's early struggles, when just a few of us friends and maybe a couple of couples here and there were listening to guys like Fazola and his round-toned clarinet, or to Johnny Austin and his searing trumpet — or ogling Kathleen Lane with her gorgeous figure that housed her attractive vibrato. And then they zero in on the parts of Glenn's career that create the most nos-

talgia for the most people: those day-to-day and night-to-night activities, with their complete coverage of one-night stands, radio broadcasts, steady locations, theatre dates and, of course, recording sessions — so many of them shared by so many of you who will be looking through this book.

All of this reveals, in toto, the impressively large amount of playing and traveling that the Miller orchestra did in a relatively short time. But this book also reveals something just as impressive: John Flower's refreshing combination of devotion, accuracy and honesty. There's no bull here. When John isn't quite certain about some detail, either because the information is nowhere available, or because two bits of it turn out to be contradictory, he tells us so. Such diligence, coupled with such non-phoniness, are qualities of which Glenn himself would have approved very much indeed. But then, of course, Glenn would have been equally proud of, and impressed by, this entire work, and, I'm sure, would have had just as much fun perusing it and remembering and reliving all the details and highlights as undoubtedly you and so many other Miller enthusiasts are going to have.

Glen Island Casino ... "Chesterfield Time" ... *Sun Valley Serenade* — they all conjure up the magic name of Glenn Miller, and the memories come pouring out.

This book is first: the only book devoted to Glenn Miller and his music — in breathtaking detail. It traces the Miller band from its first scuffling days in the mid-30s through the triumphs of 1939-42 to the last show at the Central Theatre, Passaic, N. J., on September 27, 1942, when Miller, band and audience all broke down and cried. Ten days later, Miller joined the Army Air Force, thus ending the reign of the most popular orchestra of all time.

*Moonlight Serenade* follows the band day by day, week in and week out. As a discography it is monumental, listing songs and personnels not only for Miller's recordings but for his broadcasts too. The book also follows the band in diary form back and forth across the land — from record-smashing dates like the Michigan Theatre to disasters like the Ritz Ballroom in Bridgeport (receipts: \$780).

You don't need a *Little Brown Jug* or a *Moonlight Cocktail* to put yourself *In the Mood* for *Stepping Out with a Memory Tonight*. *Moonlight Serenade* will take you back *A Million Dreams Ago* to that *Starlit Hour* when Glenn Miller and his music made you *Want to be Happy*.

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TO OBTAIN  
MOONLIGHT  
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RR 203

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any Club book or record at discounts of 20% to 70% off store prices plus shipping. If I want the monthly Selection, I will do nothing; it will be shipped automatically and the Club will charge my account at the discount price. If I don't want the Selection I merely take a moment to tell the Club on the handy form always provided.

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RR203



# WARING

## WARING'S PENNSYLVANIANS - Orchestra incomparable

by R.E.M. (Bob) GOTTLIEB, 2008 Dutton Ave., Waco, Texas 76706-  
The Introduction and Connection

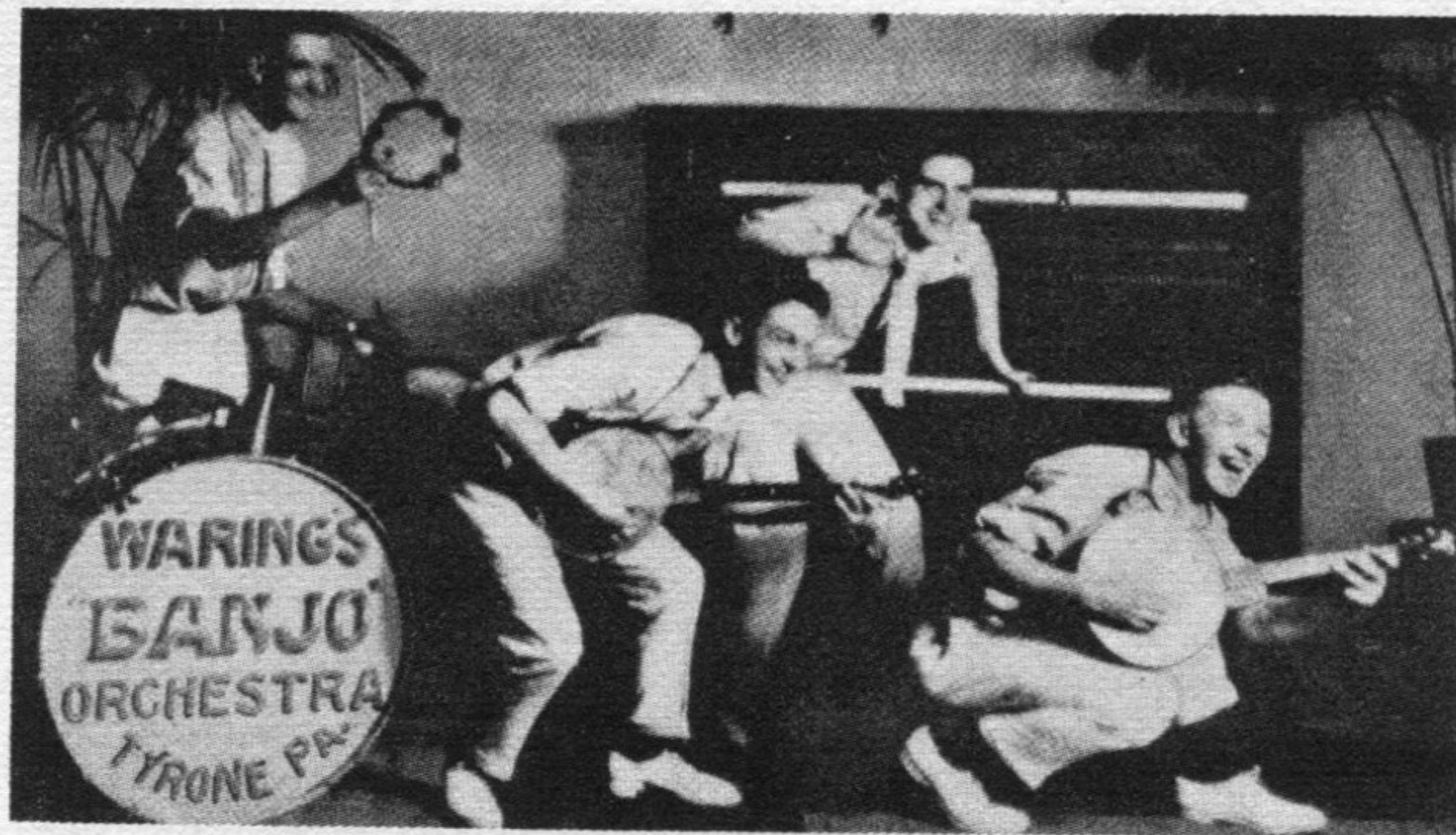
It is a long time from March 17, 1917, until November 16, 1970. A lot of water has passed under many, many bridges during that span of time. A lot of changes have taken place, during this period of time, in many and varied ways, not only in music, phonograph records, but in a vast number of ways.

My first connection or association with Fred Waring and his Pennsylvanians dates back to May 30, 1925. My mother was given an old table-model Columbia phonograph, with the large Morning-glory horn, along with a couple of dozen 78 RPM phonograph records, by a girl who was graduating that day from Baylor University, where my Mother worked. The girl was going to another town to be married, and did not want to take these with her. These records were of the 1923 to 1925 period, and among them was one, to which I took a particular liking, namely VICTOR record #19438. The A-side was by the BENSON ORCHESTRA OF CHICAGO, and had the old standard "Tea For Two". On the B side was "I'VE A GARDEN IN SWEDEN", by WARING'S PENNSYLVANIANS, recorded August 11, 1924. A few of the others were another BENSON offering, a couple of Paul Whiteman's on VICTOR, a couple of George Olsen's Music, and a few other orchestras of that era. However, this WARING'S PENNSYLVANIANS side appealed to me in such a way that I immediately sought to obtain other records by this fine Orchestra. That wasn't particularly easy for a 15 year old boy. Although I had taken part in the playing records, and helping with a 'gabfest' with some of my school chums after school, and on Saturdays, I had no knowledge of what went on in the phonograph record world, nor did I have any idea as to how I might obtain a listing of the VICTOR records by WARING'S PENNSYLVANIANS, or, for that matter, any other Orchestra, as far as that was concerned, prior to the finding of this first one which was of such interest to me. I did begin to visit a couple of the local record dealers, and soon began purchasing every VICTOR record by WARING'S PENNSYLVANIANS, as they were released. I of course became interested in other orchestras and vocalists, but this quest for obtaining everyone of WARING'S PENNSYLVANIANS VICTOR records became an obsession with me. The more I heard of this orchestra, the more I liked their style of playing and singing. Each copy of each release became a treasure for the Gottlieb collection, and I sought how I might obtain a complete listing of everyone of their records, especially those that were made prior to the one I already had, namely #19438. In time, I found out that there were in all, some 145 different VICTOR records recorded by this orchestra, from October, 1923, thru' November, 1932. As you will see, when you get to the WARING'S PENNSYLVANIANS Victor record Discography, there were some 135 10 inch VICTOR records recorded by the orchestra itself, with several different soloists, in varied combinations, and there were also 5 VICTOR records that TOM WARING made as singles. These had TOM playing his fine style of piano, accompanied by the Orchestra. Then, there was the 12 inch VICTOR record by WARING'S CONCERT ORCHESTRA #35921 A-" Ah! Sweet Mystery Of Life" written by Victor Herbert, on which we found a changing of style of tempo, with a fine vocal rendition by TOM WARING, followed with a stirring vocal by the Glee Club. More about the records themselves, later.

It wasn't until I became aware of, and saw a copy of the RECORD CHANGER, that I was able to make much headway towards obtaining some 21 VICTOR records of WARING'S PENNSYLVANIANS. By this time, however, I had written to FRED WARING asking him for a listing of all the VICTOR records he had made prior to the #19438, but he did not have a listing of them, suggesting that I write to the VICTOR TALKING MACHINE COMPANY in Camden, New Jersey, for this. Not only did they furnish me with a complete listing of all of the records by this organization, but they were kind enough to include the recording dates. After I inserted an AD in the Record Changer, I began receiving letters from collectors from all over the country, enabling me to purchase these 'Gems' really at a very reasonable price. When I lacked only one, having them all, I received a letter from a collector in Atlanta, Georgia saying that I could have the VICTOR #19189 - "STACK O' LEE BLUES", for 75c, if I could assure the man that the trumpet player was not BIX BEIDERBECKE, and the trombone player was not MIFF MOLE. This was very easy for me to do, since I had already obtained from Fred Waring, the personnel of his early VICTOR records. Upon telling the man that NELSON KELLER was the trumpet player, and JAMES B. GILLILAND was the trombone player, the record was soon on its way to me.

I had begun corresponding with Fred Waring in February of 1928. He not only sent me an autographed photo of the orchestra on March 27, 1928 but he had all of the members autograph the sheet of paper I had sent him. This is the photo that appears on the cover of this magazine. Through the years, I have received many letters and photographs, from time to time, from Fred Waring, but I also received two telegrams from him, announcing that they would play my request that particular night, on their Chesterfield radio program.

## The Beginnings of the Warings. Their First Orchestra. The budding of the Glee Club.



(1917): L to R: Poley McClintock; Fred Waring; Tom Waring; Fred C. Buck.

Now, let's go 'way back, to the inception of this organization, which had no name at the beginning. Later, however, they appeared under various names, as we shall soon see. According to the Waring files, and in a brochure that Fred Waring once sent me, it was actually TOM WARING and JAMES R. 'Poley' MCCLINTOCK, who began what was eventually to become WARING'S PENNSYLVANIANS. You see, Fred was concentrating on becoming an architect while he was studying in Penn State, so, when TOM and POLEY began playing as a two-some at dances and at gatherings and various events on Saturdays, they invited Fred to come along and play with them. This he declined, as he had his heart set on become a fine architect, in spite of his love for music. Later on, however, after he had decided that music MUST become an important part of his life, he consented to become a member of the group. Fred C. Buck, on banjo, was also asked to join the group, and, on March 17, 1917, in Mother Jesse Waring's parlor, they were organized as an orchestra. This was in Tyrone, Pennsylvania, and was incidently, their home town. It wasn't long before Fred Waring took the helm as leader of the group, and guided it on with a determination, coupled with a God-given talent, that finally found and kept the organization in the forefront and in the public limelight for well over 50 years. Tom too, felt Fred could do a better job at this, since he was at the piano, and perhaps on account of an ailment that plagued him the rest of his life.

'Fred Waring of course, played banjo as did Fred C. Buck. Fred Buck passed away at 35 years of age, in June of 1938, in Saranac Hospital. James R. 'Poley' McClintock played drums, and all of them sang.

Tom L. Waring was born in Tyrone, Pennsylvania on February 29, 1902, and passed away on December 29, 1960, at age 58. He not only was a gifted piano player, and a Baritone-Tenor soloist, but a talented composer of a number of fine songs, some of which have become standards. One of his first compositions was "Syncopatin' Sal", written with Fred Ward Campbell, later to become a saxaphonist with the Pennsylvanians. This was written in April, 1925, and was recorded for VICTOR records on April 25, 1925 by The Pennsylvanians. There were perhaps lesser songs written by Tom, as far as popularity is concerned, but two outstanding ones are "So Beats My Heart For You", which the PENNSYLVANIANS made on VICTOR record No. 22486 and was recorded on July 17, 1930. It won the Record-of-the-Month award, for the best popular VICTOR record of that particular month. It begins in a symphonic style, with the band at its very best. After the embellishment of a lovely rendition of the verse part of the song by the orchestra, Stuart Churchill sings a very commendable chorus, backed with

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interspersed piano passages by Tom Waring and Frank E. Hover. Then NELSON KELLER gives out with one of his finest trumpet solos, purely in the jazz idiom. A wonderful rhythm backing finds the band weaving back into the symphonic vein again, closing with a truly smoothly executed symphonic finale. In spite of the fact that Pat Ballard and Charles Henderson's names appear on the sheet music as Co-composers, TOM wrote this lovely song by himself. In the religious vein, which met with some success, and appears on a Christmas Album, on DECCA, the title being "And The Angels Sang of Peace." Another standard written by Tom with the help of Al Lewis, is "Way Back Home", assuredly one of the better songs by Tom, and loved by all.

Fred Malcom Waring was also born in Tyrone, Pa., on June 9, 1900. The beginning of the two Waring boys, as far as music is concerned, according to Fred, started when he and Tom, along with his Mother and Dad, and with another brother, Bud, and two sisters, Dolly and Helen, joined voices on Sunday evenings, a hymn-sing and musicale, in the Waring parlor, and sang to the accompaniment of the family piano. Mother and Dad Waring always sang in the Methodist Church Choir, there in Tyron. Later, as a boy scout, Fred led the local Drum & Bugle Corps and from it founded the original band. That Boy Scout era was about 1913. This first band played at local parties and at high school functions. From its inception, the four boys sang, as well as playing their instruments, which added much zest to their performances. When Fred went to Penn State to study architectural engineering, where his Great-Grandfather, William G. Waring was one of the founders, the band continued to function. There were weekend jobs at fraternity houses. The first name that they played under was "THE WARING BANJO ORCHESTRA", later "WARING'S BANJAZZTRA", and, at one time, as "WARING'S PENCIL SHARPENERS".

Fred Waring even tried to make the Glee Club at Penn State, but his voice was described as "not sufficiently pleasing"! It is a well-known fact that this incident led him later to form a Glee Club, and each year, thereafter, went back there to give performances with his own Glee Club.

When Fred was in Waco, in 1956, a Disc jockey asked Fred "Which do you prefer, your Glee Club, or your Orchestra?" Fred answered: "Man! Don't ask me that. They are as one to me, inseparable, one unit, and each is as important as the other."

It is notable to add that, when Fred Waring was first approached by a sponsor, to go on the radio for a series of programs, he was told that they would take his Orchestra and his soloists, but that they didn't want his Glee Club. Fred told them that if that was the case there would not need any further negotiations, and that they were "out", as he would not consent to break up any part of his organization. Although he stuck to his guns, it took quite a bit of convincing to get the sponsors to change their minds about that matter! From the very first time on a sponsored radio program, Fred Waring's Glee Club met with instant success, became one of the most loved portions of the presentations, and for many years his program was rated the best as far as Musical programs were concerned. He broke many house records at many of the theatres across the country, in which they appeared, and won award after award as the best musical program on Radio. My 2-100-plus page scrap books, of Waringanna, prove that the fans of radio considered his program a "MUST" each week!

### To be or not to be an Architect. His hero Paul Whiteman.

How did Fred Waring get started on his way to fame and fortune? While he was on campus, Waring created quite a flurry once, by telephoning his hero, Paul Whiteman in New York, and asked for a Banjazztra audition. Whiteman consented, and off to New York the gang went via day coach. They wore white duck trousers, vivid blue shirts dyed by Tom, and white bow ties. They played and sang "Somebody Stole My Gal" in six flats, a key most musicians would normally avoid. Paul Whiteman agreed that the boys had struck upon a good entertainment formula, and advised them to continue in this fashion. Inspired, the Waring group went back to Penn State to 'wait'. When the University of Michigan was looking for a 'second' band to support Paul Whiteman's engagement there, employed for a Hop, the Waring groups, now grown to ten men who could play some 40 instruments, was hired to handle the overflow crowd, in an anti-room. But, they stole the show, as many from the larger room trickled in a few at a time, to enjoy and thrill at this new concept of playing and singing music! They were immediately offered an engagement at a Detroit movie house, where they held forth for a two-week engagement.

When he got back to Penn State, Fred had made up his mind, he'd have to settle a matter. He had to make up his mind as to whether he would follow an engineering career, or get in the music field, full time. Dean Warnock at Penn. State encouraged him to the extent that he told Fred: "Since you like music, and you have a natural talent for it, I'd say you have a future in this work. After all, the purpose of College is to help you find what you want to do as a life's work. Evidently, you've found it."

This was just the kind of advice Fred needed to spur him on. He did not give up his studies on engineering. He no longer felt he wanted to follow that line of work as a career. The invention later on of the now famous WARING BLENDER will attest to this fact, as well as to an improved spray-type iron he also invented. The WARING BLENDER is so adept, that it can take any kind of fruit or vegetable and not only dissolve it completely, but goes to the extent that there is nothing but juices left, and no waste whatsoever, of any sort.

This engineering degree came in handy, too, for his work with the orchestra and glee club, as well as with the soloists. Fred had an elaborate sound effect system, which he worked up, with the aid of his competent staff of stage hands, which so enhances the performances of his organization, when they are on tour, throughout the United States, from the middle of September until the following middle of May. Whether one is in the rear of the auditorium or a hall, or a convention center, in a theatre or in a club, the performances come through his system enabling even the furthest person to hear as well, as if he were on the first row of seats near the stage.

The Waring band returned to Detroit in 1920 and an extended visit to four weeks. Because few orchestras played vaudeville houses in those days and bands in movie houses were a sensation Waring capitalized on this innovation. He devised a number called "Collegiate", dressed his members in knickers, loud-stripes sweaters and long flowing ties, and put them on the map as favorites of the collegians.

### The Birth of the Pennsylvanians. Their Theme Song, "Sleep". The Growth of the Glee Club and rise to great choral popularity.

In 1921, Fred changed the name to "THE PENNSYLVANIANS". By the mid-twenties, the Pennsylvanians were as much like the original gang as possible, musicians who could clown and double as singers. They went to Paris, France in 1928, for what was supposed to be a three-month's engagement, and were such a 'smash' hit that they stayed for four months. Had it not been for a commitment to do a Broadway show, in "Hello, Yourself", no doubt the engagement would have even found the Pennsylvanians there much longer. They were a tremendous hit at the Cafe des Ambassadeurs, and gave concerts at "la Opera", the Paris Opera house.

An interesting side-note, is the way the Pennsylvanians adopted their theme song "Sleep". Along with this song, which surely has been played and sung thousands and thousands of times, during their 53 span, other theme songs have been "I Hear Music", "A Cigarette, Sweet Music And You", and "Breezin' Along With The Breeze". When Fred was in college, he and Tom were passing a fraternity house, when they heard the strains of music coming from within, and they paused to listen. Fred said: "Hey! That's a nice tune. 'What is it?' Tom answered that he didn't know, and that he had never heard it before. With that, Fred said: "Well, let's go in and find out." Inside they found a small combo of professional musicians from Scranton playing a dance. When the Waring brothers asked the leader the title of the song, he said: "I don't know much about it. I heard it one night, and it stayed in my head. Someone told me that it was the melody of a hymn, composed by a fellow either in Philadelphia or New York, but, I don't know the title of it."

Thus began a search that saw the Warings' follow clue after clue for almost a year, before the trail finally led to a Dr. Adam Geibel, a blind Philadelphia organist who in 1905 had composed a melody entitled "Visions of Sleep." When the Warings' called at the home of Dr. Geibel, in Germantown, Pennsylvania and asked Dr. Geibel to write lyrics for the song, Dr. Geibel agreed to this, with the condition he said, only if a pseudonym were employed. If this was agreeable, he would write the lyrics to the melody and permit the song to be published. Since it was originally a hymn, now to be used by a jazz band he preferred not to have his name connected with it. Accordingly, "Sleep" was published and copyrighted, credits for both music and lyrics went to "Earl Lebieg", which is Geibel spelled backwards!

In the early days the Pennsylvanians were a jazz band, and the instrumentalists all sang, Fred thought, good enough. Fred's friends feel, that the critical time and moment came, when he saw what he might do with choral singing. This came in 1932, as began a six-months' engagement at the Roxy Theatre in New York. The Hall Johnson Choir was also on the bill with the Pennsylvanians. Hall Johnson was taken ill before the opening performance, and Fred stepped in to lead this magnificent chorus of Negro voices. When he drew out of them with his own two hands "Music such as Angels sing", he envisioned a new future for his group. From that moment, he began to gather new singers and arrangers, and the better Glee Club was born.

Then came an offer of substantial money for the first radio show for the Pennsylvanians, but, as pointed out earlier, the advertiser wanted only the orchestra. "That choir singing is good only for Sunday morning. It would flop on an evening show." Said Fred Waring: "Without the Glee Club, the Pennsylvanians are just another band. Take all or nothing." So, the fellow took nothing. Thirty-two times Fred Waring gave auditions for prospective radio employees, and all said "No!"

Finally, in 1933, Old Gold Cigarettes took a chance and the complete Waring show was on the radio. To attract instant attention to his Glee Club, Waring deliberately used freakish arrangements, startling phrasing, sudden changes of volume and tempo, and long hums on jazz tunes and hymns alike. He became a pioneer in a new type of choral singing.

The Waring idea about voices, which is now copied widely, is more than merely making sure the words of a song are understood. He says: "We want to dispel the theory that the Italian language is the most beautiful. I believe our language has as much beauty. Our problem is that we have not been singing our language, we have been missing a lot of gorgeous sounds within the syllables." So, Waring developed what he calls "tone syllables", in which the word "my", for example, is sung "mah-ee". "Your" is sung "ee-oo-wuhr"; "wide" is "oo-ah-eed", and "I" is "ah-ee". It looks silly, but it works.

As he progressed through succession of top drawer sponsors including Ford, Chesterfield, The National Broadcasting Company, itself, and General Electric, Waring kept refining his tone syllables. This led him into the publishing business, publishing music for school, church and community choruses. This is what the Shawnee Press does, with tone syllables written in italics below the lyrics. It also led to annual summer workshops for music teachers at Shawnee-On-The-Delaware, the golf oriented resort Waring owns in the Poconos near Stroudsburg.

### Litigation - a halt in Waring's phonograph recording career 1933-42.

The Waring career, much the same as that of a painter, could be divided into periods: Collegiate, Vaudeville, Glamour, New York Theatre, Concert, Network radio, Television, and Concert. Some of the periods overlap, start, stop and start again, but one field of endeavor runs through them all - the making of phonograph records. It is here perhaps that Waring leaves his heritage. Records by Fred Waring and The Pennsylvanians, starting with VICTOR records, from October, 1923, thru November, 1932, when he ceased to make records for about nine years, have sold in the multi-millions. It is indeed regrettable that this pause in the Waring recording career came to a halt, as he introduced so many popular songs during the period he was on the radio for six or eight years. Many of these tunes became standards, and we are sure that the record-buying public would have been happy if this decision of Fred's could have been avoided. We do know that he gave the two radio stations ample warning about playing his VICTOR records on the air. For one thing, they didn't see fit to say "This is a VICTOR record by Waring's Pennsylvanians". They said "Here are Waring's Pennsylvanians" playing such and such a tune. Since the



# HOLDING HANDS

## FOX TROT SONG



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Victor Record 18254

Lyrics by  
**RICHARD W. PASCOE**  
Music by  
**WILL E. DULMAGE,**  
**HOWARD SIMON,** and  
**H. C. BERG**

*Charles Root Music Co.*

ORCHESTRATION

35¢

PRINTED IN U.S.A.

1923

L. P. COLLIN PTY. LTD.  
MELBOURNE, AUSTRALIA

6

The New Collegiate  
Fox Trot

*The New Collegiate  
Fox Trot*

# FRESHIE

Lyrics by  
**JESSE GREEN**  
and  
**HAROLD BERG**

Music by  
**JESSE GREEN**



As featured by  
**FRED WARING'S  
PENNSYLVANIANS**  
in the Prologue to  
**HAROLD LLOYD'S**  
Greatest Comedy Success  
*"The FRESHMAN"*

Made in U.S.A.

Music  
Publishers

**ROBBINS-ENGLE**  
1636 Broadway  
N.Y.

1925

# BAGDAD

LYRIC by  
**JACK YELLEN**

MUSIC by  
**MILTON AGER**



MADE IN U.S.A.

**AGER, YELLEN & BORNSTEIN INC.**  
MUSIC PUBLISHERS  
1506 BROADWAY  
NEW YORK

WITH  
**UKULELE  
ARRANGEMENT**

**FRED WARING** Presents

# The Pig Got Up And Slowly Walked Away

Words and Music by  
**BENJ. H. BURT**

Writer of **WAL I SWAN** (Gid-dap Napoleon)  
and **WHOA JOSEPHINE**

*Fred Waring*  
And His Pennsylvanians



**TOM  
WARING**



**POLEY  
McCLINTOCK**



**ROSEMARY and  
PRISCILLA  
LANE**



**Johnnie  
DAVIS**



**Stuart  
CHURCHILL**

**VOGEL**  
MUSIC CO., INC.  
112 WEST 44th STREET  
NEW YORK

1933



records themselves were only for home consumption, and not supposed to even be played on the radio, this fight went on for some 6 months. The crux of the matter was, that whereas the VICTOR record in question, "24214, 'I'm Young and Healthy' and 'You're Getting To Be A Habit With Me'", plainly stated on the label that "This record is not licensed for Radio Broadcast". Even the manufacturer had agreed to put this on the label of the records, the words "For home use only". This meant that the record was made solely for the purpose of playing it on your phonograph, but radio stations weren't supposed to buy it and play it on the air. One station played it anyway, feeling that, since no copyright precedent had ever been established, it had a perfect right to do with it as it pleased. This case was in the courts for six months, with many, many witnesses testifying in Fred's behalf, agreeing with Fred that, there is a difference in the recording say, of Fred Waring and those of Paul Whiteman, or another orchestra. The radio station maintained that all band leaders were alike. Do all bands sound alike? Does a particular orchestra leader possess something special, in his creative style of portraying music, or do all orchestras sound alike. This may sound foolish question #99,000, but this was the foundation, and the fundamental issue raised by Fred Waring in his suit against the radio station, this being a test case to find out if there is such a law. Fred Waring had long been piqued by the indiscriminate broadcasting of phonograph records he made several years before the suit came up, without getting his permission, or consent paying for the use, and raised the question whether he did not have proprietary rights in his own creations. Others wanted to know if such rights could not be protected, so the National Association of Performing Artists was organized with Fred Waring as President. This case came to court in December of 1935 with a large representative group from New York to testify in Fred's behalf. It all took place in the Common Pleas Court in Philadelphia, Pa., Fred Waring's counsel, Maurice J. Speiser, alleged that the VICTOR record in question, were made for home use only, and not for the public performances for profit. He therefore sought restraint and protection under the common law, seemingly no formal law being enacted yet and to determine the legal status of a performing artist of popular music. The defense denied the allegations of Waring's counsel and a large number of witnesses that Waring's interpretations are unique or distinctive in any way or that they can be distinguished from the Interpretations of any other orchestra.

Witnesses who testified for Waring contended that he did have a unique and distinctive style of presentation and was entitled to protection and proprietary rights in his presentations the same as a composer is protected with copyright of his composition. Witnesses included music publishers, song writers, musicians and band leaders, as well as agents and theatrical producers.

After Fred Waring appeared on the stand, many witnesses were called to testify, among them Joe Young, a composer; Fritz Reiner, conductor of the Philadelphia Symphony Orchestra; Abe Lyman, composer and Orchestra leader; Max Gordon, producer; B. A. Rolfe, conductor; Irving Mills, composer and conductor; Fred E. Ahlert, composer; George Piantadosi, Al Dubin, Harry Warren, all composers, and John O'Connor, personal representative for Fred Waring.

Irving Berlin, composer, unable to attend, expressed his views to Fred's manager by this letter: "If your attorney will consider my deposition, he can write his own ticket and I will be glad to sign it, because outside of wanting to do this favor for Fred and you, I would do it if I could, because it is so just a cause that affects all of us."

At any rate, the court rendered a decision in Fred Waring's favor. In 1942, Fred Waring and the Pennsylvanians started recording for DECCA records. More about this later.

Peter Kiefer, who once worked for Fred Waring and with The Pennsylvanians, wrote at one time: "While I detest the word, Fred Waring is a perfectionist in that he demands the best efforts from every member of his organization at all times. He is patient and sympathetic but there has been more than one 'Trying occasion' when he exploded and harsh words have fallen on the head of some offender. But any strained relationships are short lived, and people who have worked for him any length of time, myself included, freely acknowledge a respect and admiration that are virtually undying. He is one of the kindest and most generous men I have ever met. As a showman, he is incomparable. I have seen no other performer who can sense the feeling of each individual audience and how to play to it. . . . As a choral conductor, he is flawless, and amazingly flexible. Whether the singers before him are professional or amateur is unimportant. They all sound better when Waring leads them. Once, while discussing the 'Waring Touch' with Jack Best, then Fred's assistant Choral conductor, he said that all he and any of the other choral assistants before him (which includes some of the country's finest choral directors, such as Robert Shaw, Lara Hoggard, and Don Craig) could ever do was bring the Pennsylvanians just so far in rehearsal of a number. It took Fred's magic touch to add the finishing touches as no one else could do it."

As a typical tribute to Fred, Jerome Beatty wrote: "As the Pennsylvanians play and sing 'The Battle Hymn Of The Republic' it is magnificent American religious music, particularly when the basses hum the organ-like chords in great reverence, very slowly and expressively, 'in the beauty of the lillies, Christ was born across the seas, with a Glory in His bosom that transfigures you and me. And He died to make men holy, let us live to make men free-While God goes marching on.' 'I wonder if the angels could do any better.'"

Before we continue with the progress of the Pennsylvanians, throughout the years, let's talk a little about the other two members of the original group.

James R. 'Poley' McClintock, drummer, percussionist, trick voices, and sound effects, has been a featured member of the organization from the start. He too, was born in Tyrone, and has been a neighbor of Fred Waring's all of his life. He is constantly heckling Fred during concerts, and with no mechanical aid, creates convincing train whistles, bird song, and plays a tune on his teeth to mention just a few of his vocal arts. Popeye didn't invent the low frog-like voice. 'Poley' McClintock did long before even Popeye came on the scene! His frog voice singing is as important as it was in the old days, and is as evident as his broad grin, when he is aping Fred Waring. He sang complete choruses on the VICTOR records by the Pennsylvanians, such as "Any Ice Today, Lady?". The vocal refrain would first be sung by Tom or Fred Waring, or

the entire group, and then, after a chorus by the orchestra, 'Poley' would give out with that rasping sound, which was always a delight to see and hear. In several Vitaphone shorts that the Pennsylvanians made in the late 1920 era, heard such songs as "Where Do You Work-a John", "Any Ice Today, Lady?", "The Whoopee Hat Brigade", "I Love The College Girls", and others, on which 'Poley' usually had a chorus to himself. 'Poley' can get serious, and does a fine job of singing Tenor in the Glee Club, when the entire gang is singing. At one time Poley and Fred were known as the Damon and Pythias of Radio Row, because, not only did they live in neighboring houses in Tyrone, but, they joined the Boy Scouts the same day, fell in love with the same girl at the same time, and later became members of the same fraternity at Penn State.

Here is one incident that took place at a well-known Baltimore Theatre, during the time they appeared on radio for Old Gold. The curtain was about to go up in a few minutes to reveal the Pennsylvanians in full bloom, playing a soft introductory melody, and the audience had fallen into an expectant hush. However, behind the curtain, maestro Waring was tapping his foot impatiently. One of his men was missing from the bandstand and that man was none other than the pulse of the orchestra, 'Poley' McClintock, who was still outside in the dressing room, apparently trying to find a collar button. Now, 'Poley' McClintock and Johnny Davis are separated by the width of the bandstand like two school cut-ups separated by the teacher, but, in this case their segregation is due to band balance. However, despite the distance between them things began to happen! Only one amongst the musicians was smiling like a Mona Lisa, and that was scat singer and Trumpet player Johnny Davis. Finally 'Poley' appeared from the wings, legging it across the stage, grinning at Fred Waring sheepishly. He clambered hastily upon the bandstand and sat down, then, there was a muffled exclamation, a leap, a crash, and 'Poley' fell off of the bandstand with all the gongs, drum and accoutrements on top of him. The audience was startled and Fred was flabbergasted. The manager ran back-stage to see what had happened. It was discovered that somebody, to this day unidentified, had placed a stray saxophone cap on 'Poley's' chair, and that his surprise, upon sitting on it, was understandable, but unfortunate. Fred has never forgotten the Mona Lisa smile of Johnny Davis on that occasion.

On another occasion, a most memorable one to say the least, was when in a New York appearance, when tall, shy Stuart Churchill, was singing "Ave Maria" and the spotlight flashed on 'Poley' and then on Johnny. The man manipulating it just couldn't seem to find Stuart, and Johnny and 'Poley' just couldn't seem to stifle their laughter.

Fred will never forget the time that 'Poley' was singing "It Doesn't Mean Much to You I Know, But it Means a Lot To The Esquimeaux", and he forgot the lyrics, so he kept repeating the lines until the audience felt like rising and replying "It DOES mean a lot to us, old man! There, there." Nor will Fred ever forget the time Johnny coming in late to a performance at the Roxy Theatre during which he sang "How Am I Doin'?" Fred vamped thru' the piece, hoping Johnny would appear, and when he finally did come on stage and burst into a chorus of the song, Fred muttered "Hey! Hey! Cut it Out! Where have you been?"

The year before Fred and 'Poley' went to Penn State, they made extra money riding milk trucks. It was good fun during the summer months, but during winter, it was pretty rough work. The snow drifted deep in those days, and 'Poley' and Fred often had to dig their way from the road to the barn to collect the milk cans.

Not much is known about Fred C. Buck, the banjo player, except that he was an exceptionally fine musician, and an important cog in the rhythm section. His fine work is noted on many of the VICTOR records the Pennsylvanians made, before his untimely demise in Saranac Hospital in April of 1938.

### The further Progress of the Pennsylvanians: Theatre tours, motion pictures, radio, television and more recordings.

Going back now, to the progress of the Pennsylvanians, we find that, after they returned to Penn State, upon concluding their Ann Arbor, Michigan 'Jay Hop' at the University of Michigan, and a two weeks' engagement at the Majestic Theatre there, a Detroit theatre man took a chance on them, and booked them into one of his theatre for a week, which the Pennsylvanians ran up to a total of eight weeks. By the end of the run, it was too late to go back to school, so the Pennsylvanians spent the next sixteen weeks in Chicago, playing the theatre audiences that were intrigued by their new kind of musical performance. Sid Grauman, the well-known Los Angeles theatre owner, heard the orchestra in Chicago, and made arrangements with them to come to Los Angeles to play for the opening of his new four million dollar Metropolitan Theatre in January of 1925.

From Chicago, the band set out upon the road and appeared in most of the major cities in the mid-west, ending up in St. Louis, in December. From here they traveled to California, played for the opening and then spent the next six months playing to pleased crowds in Los Angeles and San Francisco.

The Pennsylvanians left the coast in July to fulfill theatre engagements in thirty-seven cities throughout the country, with return engagements in many of them. They also did a repeat stay in Los Angeles where they gave a collegiate prologue for each screening of Harold Lloyd's picture "The Freshman" at the Metropolitan Theatre. It was during 1923 that they made their first VICTOR recording, #19172 "Sleep" / "The West, A Nest And You". This took place on October 15th, and 16th, of 1923.

In January, 1927, the band became a concert and dance orchestra, and no longer just an added attraction to a bill. It was at this time that they made their first motion picture, a Vitaphone short subject for Warner Brothers. In April of 1928, the contract for their European appearance was signed. They opened in Paris, France on May 10th, where they played at the Cafe Des Ambassadeurs for dining and dancing and presented a floor show which had the music especially written by Cole Porter. While the Pennsylvanians were in Paris, George Choos, the Broadway producer, made a special trip to that city to persuade the Pennsylvanians to be in a new musical show he was planning. They elected to do the show, and when they had finished their Paris stay they came back to the United States without any further tour of the continent as had been planned. This show, which was called "Hello, Yourself", opened in September of 1928 and featured the Pennsylvanians as a college band since the show was built around a college theme. While still playing the show, the band was signed by FBO, a sub-



sidary of RKO, to make a sound moving picture called "Syncopation". The picture was started in December of 1928, and was finished in April of 1929, the same month that "Hello, Yourself" closed, after a very successful run. "Syncopation" was the first full-run all-talking musical picture to be finished, but it was the second to appear before the public since the only theatre available that was equipped for sound pictures was already contracted for by the producer of Al Jolson's picture "The Jazz Singer", which was actually finished after "Syncopation". Along with the Waring gang, Morton Downey and Dorothy Lee appeared in the film. Two of the songs from that picture, were recorded on VICTOR #21870 and the tunes are "Jericho" and "I'll Always Be In Love With You", both recorded on February 4, 1929.

The Pennsylvanians returned to playing theatres again in May of that year until February of 1930, when they went to Los Angeles and Fred Waring took a turn at producing his own stage show "Rah Rah Dazel". This show opened on the twenty-first of March, in Santa Barbara, and in Los Angeles the 25th of March and ran until the end of June, 1930.

For the next sixteen weeks the Pennsylvanians were busy playing for capacity audiences in the east. In November they opened with the new musical "The New Yorkers" which featured the Pennsylvanians along with many great stars of musical comedy. The show opened in Philadelphia on the tenth of November and moved to New York in December, running until May of 1931. Notable songs from the show were two that were recorded on VICTOR #22598 in December, 1930. The tunes were "Where Have You Been?" and "Love For Sale", both composed by Cole Porter. Check the VICTOR discography for soloists on this fine record.

Another tour of the theatres occupied their time until November when they went into the Club Forest" in New Orleans, for several weeks. In January of the following year, Fred became Music Director of the Roxy Theatre in New York where he built a large stage orchestra with the Pennsylvanians as the nucleus. When the Roxy engagement was finished in May, the Pennsylvanians took time out for a long desired vacation.

The Pennsylvanians rejoined in August and enjoyed another successful tour of theatres until February of 1933, when they went on the air for the first time commercially. This program was sponsored by the manufacturer of Old Gold Cigarettes, and began February the eighth. The orchestra had increased in numbers and featured many artists, including Rosemary and Priscilla Lane, Johnny 'Scat' Davis, and the original "Smoothies", with Babs and her brothers, John and Little. Not content do only these weekly broadcasts, the Pennsylvanians continued to play theatre engagements including the New York Paramount during the month of July.

The broadcast was renewed in May and again in August of that year, and the weekly broadcasts were given before 3000 people in Carnegie Hall. This Old Gold series ended in January of 1934, and the Pennsylvanians immediately began a radio assignment for the Ford Motor Company on the fourth of February, continuing th play theatre and dance engagements whenever possible.

In December, a girl's Glee Club was added, consisting of thirteen members, headed by Kay Thompson. The Ford show was enlarged to one hour in 1935, and continued until the end of 1936.

Warner Bros. sent for the Pennsylvanians to come to Hollywood and make the picture "Varsity Show", with Dick Powell, Buck and Bubbles, Sterling Holloway, and others. The gang headed for California, playing a few theatre dates on the way, and arrived there in April. The picture, which featured the Lane Sisters, Johnny 'Scat' Davis, along with Dick Powell and the entire Waring gang, was completed in July, and the Pennsylvanians left Hollywood, the Lane Sisters and Johnny Davis remaining in the film city.

Back to the east coast went the Pennsylvanians, on the way playing theatres and hotels, including the Drake Hotel in Chicago. When they reached New York they again went on the air, this time for Grove Laboratories. Following this, the Pennsylvanians were signed for the Chesterfield program, which began in June of 1939. This radio show called for five programs a week, so the organization did very little traveling. As a part of the Chesterfield show, they wrote songs for a great number of colleges and universities.

The Pennsylvanians concluded the Chesterfield series in June of 1944 and then went on the air for the Owens-Illinois Glass Company, beginning in August. During the same month, they began an eight week engagement at the Roxy Theatre in New York. During the war years the Pennsylvanians played for many Bond Shows and other entertainments for the war effort. They also conducted their own canteen in the building where their offices and rehearsal halls are located.

When the Owens-Illinois broadcasts were completed, in May of 1945, the National Broadcasting Company put the Pennsylvanians on the air five mornings a week so that their morning listeners could enjoy an entertainment program of good music. In January of 1946 the American Meat Institute began sponsorship of the Tuesday and Thursday broadcasts. During the summer months, the Pennsylvanians went on the air as a summer replacement show for the Johnson Wax "Fibber McGee and Molly" series, in addition to their five morning shows broadcasts. On August thirtieth the Florida Citrus Commission began a thirteen week sponsorship of the Monday, Wednesday and Friday sessions.

A short and highly successful personal appearance tour was made in September and October of 1946, and another in two sections, was made in February and March of 1947. On March the third the Minnesota Canning Company began the sponsorship of the Friday broadcasts.

### Meeting Fred Waring personally for the First time. Playing Fred's Records.

It was a little after this that the Pennsylvanians began their annual tour of the states, beginning in September of each year, and ending about the middle of May of the next year. It was the pleasure of this writer to meet personally, for the first time, Fred Waring himself, and the entire group of Pennsylvanians, on February 14, 1955. Although I had been corresponding with Fred Waring since 1928, had seen numerous Television shows, in Vitaphone short subjects, and in the two motion pictures he made - I saw "Variety Show" FIVE times! - it was my pleasure to meet Fred at the Motel where he and all of them were staying for the first time. He was eating in the

restaurant there, and when he had finished I invited him to pay a visit to my home, where we could talk and get acquainted, and he could look thru' my 2-100 page scrap books of Waringanna. He accepted, and brought along the three girls who were eating with him. While he and the girls were looking through the scrap books, I 'dug out' a few of the VICTOR records of the past, and played a few of them. A smile came on Fred Waring's face, and the girls "Oohed and Ahed", and asked Fred "Was that really your orchestra?" Fred assured them that it was, and I guaranteed them it was! About that time, a photographer and someone from the local press came, and took several photos of Fred Waring and myself at the phonograph on which I played his records. After an hour of this, I took Fred and the girls back to the motel, as he had to have some rest before that night's performance. That is a 'must' with Fred. Although I have always deemed it a treat and a distinct pleasure whenever I heard Fred Waring and his Pennsylvanians, whether on record, Television, radio, or in the movies, there is no comparison in what greeted my eyes and ears, in this the first 'in-person' view of this marvelous organization, as my oldest daughter and I went to the performance in the Waco Hall that night! Mind you, it was on this very same spot that, on May 30th, of 1925, my Mother was given those couple of dozen records and the old table-model phonograph, by a graduating girl, which contained the first VICTOR record by Waring's Pennsylvanians #19438 "I've a Garden in Sweden", which was recorded on August eleventh in 1924, THE record I became so fond of! During the intermission, Fred told the audience that sitting in the auditorium was a man who is our all-time Number one record fan of all-time, and he would like for him and his daughter to come up and take a seat in the front row. You can imagine what a night that was! Not only is Fred Waring, a Director of the first magnitude, but he is also a Conductor, in fact, one of the finest to be found anywhere. The way he conducts the entire show, without aid of script, music sheets, memorandum, or anything else, it is sheer genius, and just watching him leading the gang from one number to another, is worth the price of admission! I of course got to meet most of the gang before and after the show. When I asked Fred to come back to the house for a while, he said: All right, but only for thirty minutes. I'll bring along a couple of the boys, if it's all right with you. "Well, in spite of the fact that he couldn't stay but thirty minutes, he stayed almost two hours, bringing along BOB SANDS. While Bob and I ate Pecan Pie and Ice Cream, Fred ate - of all things - cereal! Bob got to look at my scrap books, and I played a couple or three of the old VICTOR of the past, by the Pennsylvanians. They both acted like they had been there before, and we had a 'ball'. After a lengthy 'gab' fest, I took them back to the Motel. They were back in March of 1956, and again Fred came and visited with us. After I had seen his performances five different years, someone asked me where I worked, when I asked a man to trade shifts with him so that I could attend that night's show, "Don't you ever get tired of seeing Fred Waring?" Well, I laughed and told him: "If you ever got to see them in person, you wouldn't have to ask that question!"

Since Fred Waring lost all of his records, at least the VICTORS, plus his valuable collection of manuscripts and arrangements, not to mention his household goods in an earlier hurricane, he had me to get a man to put on tape all of his VICTOR records, and had the man make me a duplicate set! He said that I was the only one that he had met who had a complete set of his VICTOR records. I also have, outside of the many DECCA, CAPITOL & REPRIS records and albums, some fifty or more sixteen Radio Transcriptions of the Pennsylvanians, that I treasure highly.

When Fred came to Waco for the first time, he had scheduled to play and sing on his program "Malaguena", one of my all-time Waring favorites, but, unfortunately, some five of his members were hurt in an automobile wreck in Denver, Colorado, and, since two of the main performers on this number, remained hospitalized, so they were unable to present it that night. I had heard him do this on Radio and Television, and so much wanted a recording of it, as it is truly one of his finest performances, of the 1949 and 1950 period. I recall that he was exhausted at the end of the performance, and for a long time I sought for at least a taping of this number. Fred himself did not even have a copy of it on record. Finally, a few years back, I managed to trade another sixteen inch radio Transcription for a copy of one that not only had "Malaguena" on it, but five more songs that Fred had never commercially recorded. I was also able to get another transcription later on, that included "Finlandia" on it, similar to the "Malaguena" rendition. So much for my personal contact with Fred Waring and the gang, by their visits to Waco.

Now, back to the phonograph records of the VICTOR period. Quite a long time ago, I coined a phrase: "Only on phonograph records to you have WHAT you want, WHEN you want it, and HOW you want it." All of my letters to collectors all over the country are signed off with "Discfully", Bob. My personal card contains the two above phrases, plus another one, namely: "Keep 'Em Spinnin'" on them. You cannot say that about radio, television, movies, or any other type of entertainment. You have to take what is given you!

When I start the day, as far as playing phonograph records is concerned, I always put on a WARING'S PENNSYLVANIANS' Victor record. That naturally takes me 145 days to get thru' the set. In between times, of course, I manage to slip in a DECCA, or one of the many Albums I have by the Pennsylvanians. I have played these many, many times, and will truthfully say that they are ALL as fresh to me to listen to, as they were the day I first bought them! I would love to have, and also take time to give a summation of all 145 VICTOR records by WARING'S PENNSYLVANIANS, but, I know that would take too long. Although I love most of the other labels by the Pennsylvanians, as much as the VICTOR'S, I must say that the VICTOR'S are my 'PET' favorites, since I started out collecting that sort of music when I obtained my first VICTOR record by the Pennsylvanians. We'll discuss labels later on.

To my ears at least, on the whole, I consider the WARING'S PENNSYLVANIANS' Victor records to be exceptionally fine, and therefore is my favorite orchestra on record. Mind you, I have over 17,000 78 RPM records in my personal collection, of which some eighty (80) per cent are orchestra records. With perhaps a few exceptions, no other orchestra, on other labels, have made as fine a record on the same tunes, as did WARING'S PENNSYLVANIANS! There are perhaps a few renditions by other bands on other labels, that are better, let's say 'jazzier' renditions, but the comparison is nominal indeed. All in all to me their portrayal of tunes is second to none. As one critic in a 1931 issue of College Humor put it: in an article entitled "Dance orchestra Lose Their Diplomas".





#### WARING'S PENNSYLVANIANS - cont.

"Remember when almost every dance orchestra bore the collegiate tag? When every leader had his collegians, when ev'ry trio, five or eight was a varsity group? Where are they Now? Wherever these highly educated ensembles may be, they're not to be found very often on phonograph records. WARING'S PENNSYLVANIANS, originally from Penn State, retain a title that goes back to the dear old Alma Mater, and, Ben Bernie's lads is their broadcasts represent an Alma Mater, which involves a different curriculum. But with the possible exception of the post graduate WARING band, most of the records are content to be merely musicians. If you're dating and dancing this summer, you will find possibilities in the WARING administration of "Tell Me, Why You Smile, Mona Lisa" and "With Summer Going On", on Victor No. 24016. The Orchestrator deserves at least a Ph.D. I heartily agree with this, and contend that is the case with almost all of Waring's records! Such finesse and arrangements possessed by WARING'S PENNSYLVANIANS leave nothing to be desired.

#### Personnel of Waring's Pennsylvanians through the years.

Here are pertinent facts regarding the personnel of the Pennsylvanians, from year to year.

BUD RAPSEY, a Saxaphonist, was the fifth member to be added to the organization, becoming a member in 1919.

#### Personnel in 1922:

Art-Horn-Sax.; Don Rapsey-Sax.; Fred C. Buck, Banjo; Fred Waring, Banjo; Nelson Keller-Trumpet; James B. Gilleland-Trombone; Tom Waring, Piano; Poley McClintock-Drums.

1923-1924: ADD: J. M. MULLEN-Bass; Elton C. Cockerill-Sax.-Clarinet; Bill Townsend-Violin; Fred Ward Campbell-Sax-Flute; Si Sharp-Sax.;

1925: ADD: Earl Gardner-Sax.;

1926: ADD: George Culley-Trumpet; Francis Fostore-Violin.

1927: ADD: Will Morgan-Sax; Scotty Bates-Violin; Ed Radel-Bass;

Late 1928 thru' 1931: ADD: Charles Henderson-Piano; Fred Culley-Violin; Frank W. Hower-Piano; Clare Hanlon-Trombone;

1932: ADD: Johnny 'Scat' Davis - D. Wade Schlegel-Trumpets; Virgil 'Stinky' Davis-Clar.-Sax.; Lou Bonnies-Guitar; Stuart Churchill-Sax.-Trumpet-Xylophone and others; Gene Conklin-Trombone.

1933: ADD: (Radio Show)

Jane Wilson-Rosemary Lane-Priscilla Lane-Vocal soloists; Johnny Richardson-Violin Tom Skerritt-Guitar; Les Paul-Guitar; Arthur and George McFarland-Saxes.; Leo Verchaunt-Trombone; Charles Barber-Bass; Lacques Ray, Violin; Charles Ryan-Little Ryan & Babs Ryan-Vocal soloists; Ed Walker-Guitar.

After this, there were so many changes and additions to the personnel, it would be difficult to get them right.

1938: For "VARSITY SHOW" Movie.

ADD: Gordon Goodman-Vocal soloist; Eric Siday and 2 unknown Violinists; 1 unknown Banjo; 1 unknown Trombone; 1 unknown Sax.; 2 unknown percussionists. This is the end of the WARING story, as far as the inception of the organization is concerned, the progress made up to the 1938 period.

**A complete Waring's Pennsylvanians Victor Record listing will follow in a forthcoming issue.**





# FEDERAL

By  
ANTHONY  
ROTANTE  
(with cooperation from Kurt Mohr and the  
late Marcel Chauvard.)

## THE FEDERAL 12000 SERIES

- 12250 - THE PLATTERS:  
I Need You All The Time (F.365 X2)  
Tell The World (F.411-1)
- 12251 - THE MIDNIGHTERS:  
Partners For Life (F.509-1)  
Sweet Mama, Do Right(F.511-1)
- 12252 - JIMMY NOLEN:  
Strollin' With Nolen (F.1183)  
After Hours (F.1184)
- 12253 - RUDY MOORE:  
I'm Mad With You (F.515-1)  
My Little Angel (F.516-1)
- 12254 - JIMMY NOLEN:  
Strawberry Jam (F.517-2)  
The Lost Train (F.518-2)
- 12255 - THE LAMPLIGHTERS:  
You Were Sent Down From Heaven(F.521-1)  
Bo Peep (F.524-1)
- 12256 - CORA WOODS:  
Father Forgive Him (K.8691 X1)  
Flying Home To You Baby (K.8710 X1)
- 12257 - THE CARPETS:  
Why Do I (F.525-1)  
Let Her Go (F.526-1)
- 12258 - JAMES BROWN with Famous Flames:  
Please, Please, Please (F.1189-2)  
Why Do You Do Me? (F.1191-2)
- 12259 - RUDY MOORE:  
The Buggy Ride (F.513-1)  
Ring-A-Ling Dong(F.514-1)
- 12260 - THE MIDNIGHTERS:  
Open Up The Back Door (F.510-2)  
Rock Granny Roll (F.512-2)
- 12261 - THE LAMPLIGHTERS:  
Everything's All Right (F.523)  
It Ain't Right (F.522)
- 12262 - JIMMY NOLEN:  
Don't Leave Me No More (F.519-1)  
Wipe Your Tears (F.520-1)
- 12263 - BILLY WARD & THE DOMINOES:  
Bobby Sox Baby (F.454-1)  
How Long, How Long Blues (F.475-1)
- 12264 - JAMES BROWN & THE FAMOUS FLAMES:  
I Don't Know (F.1192-1)  
I Feel That Old Feeling Coming On(F.1190-1)
- 12265 - BILLY GAYLES with Ike Turner  
/Rhythm Rockers:  
I'm Tore Up (F.1204-1)  
If I Never Had Know (F.1201-1)
- 12266 - LINDA HOPKINS:  
Come Back Baby (F.1193-1) / (F.1195-1)  
I'm Going To Cry You Right Out Of My Mind
- 12267 - THE ROCKERS:  
What Am I To Do (F.1197-1)  
I'll Die In Love With You (F.1199-1)
- 12268 - CORA WOODS:  
Don't Fall In Love With Me (K.8694-1)  
Just In Case You Change Your Mind(K.8709-1)
- 12269 - THE CARPETS:  
Lonely Me (F.527-1)  
Chicken Backs (F.528-1)
- 12270 - THE MIDNIGHTERS:  
Tore Up Over You (F.529-2)  
Early One Morning (F.530-2)
- 12271 - THE PLATTERS:  
Give Thanks(F.364)(See Fed 12153)  
I Need You All The Time(F.365-1)(see 12164)
- 12272 - BILLY GAYLES with Ike Turner  
/Rhythm Rockers:  
Take Your Fine Frame Home(F.1202-1)  
Let's Call It A Day (F.1203-1)
- 12273 - THE ROCKERS:  
Down In The Bottom (F.1198-1)  
Why Don't You Believe?(F.1200-1)
- 12274 - JIMMY NOLEN:  
The Way You Do (F.1205 X1)  
Movin' On Down The Lane (F.1206-1)
- 12275 - JIMMY TYLER AND HIS ORCH:  
Indian Love Call (F.1210)  
Pink Clouds (F.1212)

- 12276 - RUDY MOORE:  
Let Me Come Home (F.1213-1)  
Step It Up And Go (F.1215-1)
- 12277 - JAMES BROWN With The Famous Flames:  
No, No, No, No (F.532-1)  
Hold My Baby's Hand (F.534-1)
- 12278 - JIMMY NOLEN:  
It Hurts Me Too (F.1207)  
How Fine Can You Be?(F.1208)
- 12279 - LUTHER BOND & THE EMERALDS:  
He Loves You Baby (F.1222-1)  
I Cry (F.1223-1)
- 12280 - RUDY MOORE:  
Robbie Dobbie (F.1216-1) / (F.1214-1)  
I'll Be Home To See You Tomorrow Night
- 12281 - LINDA HOPKINS :  
My Loving Baby (K.8805)  
I Can't (K.8807)
- 12282 - BILLY GAYLES with Ike Turner  
/Kings Of Rhythm:  
No Coming Back (F.1227-1)  
Do Right Baby (F.1225-1)
- 12283 - JACKIE BRENSTON w.Ike Turner  
/Kings Of Rhythm:  
What Can It Be? (F.1231-1)  
Gonna Wait For My Chance (F.1232-1)
- 12284 - THE GARDENIAS:  
My Baby's Tops (F.1233)  
Flaming Love (F.1234)
- 12285 - THE MIDNIGHTERS:  
I'll Be Home Some Day (F.542-2)  
Come On And Get It (F.545-2)
- 12286 - THE RAMBLERS:  
The Heaven And Earth (F.1238-1)  
Don't You Know? (F.1239-1)
- 12287 - BILLY GAYLES w. Ike Turner  
/Kings Of Rhythm:  
Just One More Time(F.1226-1)  
Sad As A Man Can Be (F.1228-1)
- 12288 - THE MIDNIGHTERS:  
Let Me Hold Your Hand (F.541-1)  
Ooh Bah Baby (F.543-1)
- 12289 - JAMES BROWN with The Famous Flames:  
Just Won't Do Right (F.1217 X1)  
Let's Make It (F.1218-1)
- 12290 - JAMES BROWN with The Famous Flames:  
Chonnie On Chon (F.535-1)  
I Won't Plead No More (F.536-1)
- 12291 - JACKIE BRENSTON w. Ike Turner  
/Kings Of Rhythm:  
Much Later (F.1229-1)  
The Mistreater (F.1230-1)
- 12292 - JAMES BROWN & The Famous Flames:  
Gonna Try (F.1219-1)  
Can't Be The Same (F.1220-1)
- 12293 - THE MIDNIGHTERS:  
E Basta Cosi (F.1241)  
In The Doorway Crying (F.1242)
- 12294 - JIMMY TYLER ORCH:  
Sha -Gon (F.1245-1)  
Toody Roo (F.1246-1)
- 12295 - JAMES BROWN & The Famous Flames:  
Love Or A Game (F.1256-1)  
Messing With The Blues (F.1254-1)
- 12296 - QUINTON KIMBLE:  
I'll Be A Fool For You (F.559)  
My Mojo And My Lodestone (F.560)
- 12297 - IKE TURNER:  
Do You Mean It? (F.1248-1)  
She Made My Blood Run Cold (F.1250-1)
- 12298 - KID THOMAS:  
The Spell (F.566-1)  
The Wolf Pack (F.567-1)
- 12299 - THE MIDNIGHTERS:  
Oh, So Happy (F.574)  
Is Your Love For Real (F.573)
- 12300 - JAMES BROWN with Famous Flames:  
I Walked Alone (F.531 X1)  
You're Mine, You're Mine (F.533 X1)
- Here is a brief list of some of the Fed.  
reviews given in Cashbox  
12200 - Oct.30,1954 12278 - Sep.29 1956  
12220 - Apr.16,1955 12282 - Nov.24 1956  
12230 - Aug.13,1955 12286 - Dec.29 1956  
12240 - Dec.17,1955 12294 - Apr. 4 1957  
12250 - Dec.31,1955 12300 - July 13 1957

# EDISONIA

Local  
Phonograph Companies (1890-93)  
- Comp. by Ray Wile  
A vast field for  
EXPLORATORY RESEARCH

A provisional Listing of the Local Phonograph Companies (1890-1893) compiled from the Proceedings of the National Phonograph Association by Raymond R. Wile, Queens College

The accompanying listing represents the first modern attempt to list the components of the phonograph industry as they existed in the early 1890's. The existence of THE PROCEEDINGS OF THE NATIONAL PHONOGRAPH ASSOCIATION made the compilation possible.  
The association was not consistent in its listings and not all members attended every meeting. The meeting for 1892 was particularly valuable for the listing in that it did contain a partial directory. The dates in parenthesis indicate the years in which the information was found.

When a group of names is separated from a main listing there is no indication as to the position of the individual in the company.  
The information containing the Metropolitan merger, the sales rights of Holland Bros. and a few other details were found in documents at the EDISON HISTORIC NATIONAL SITE. The kindness of that staff in making the PROCEEDINGS and the pertinent documents available is greatly appreciated and acknowledged with profound THANKS.

## PART 2 - Continued from issue 115

- Leeds & Co. (1892)  
Indianapolis Indiana
- Louisiana Phonograph Co. (1891-93)  
New Orleans, Louisiana  
H. T. Howard, Pres. (1892)  
H. Lee Sellers, Vice Pres. (1892-93)  
Thomas Conyngton, Gen'l. Man. (1891)  
Galveston, Texas (1891)  
Hugh R. Conyngton, Gen'l Man. (1892)
- Metropolitan Phonograph Co. (1890)  
257 Fifth Ave, New York, N.Y.  
Charles A. Cheever, Pres.  
Felix Gottschalk, Sec.
- Michigan Phonograph Co. (1890-93)  
15 & 17 Detroit Opera House (1890)  
Detroit, Michigan  
C. C. Bowen, Pres. (1892)  
Chas. M. (or W.?) Swift, Sec. (1890); V. Pres. & Chas. M. Swift (1891-93)  
Treas. (1892)  
William V. Moore, Sec. (1892)  
W. H. Freeman, Man. (1890)
- Minnesota Phono. Co. (1890,92)  
108 Rochester Block (1890)  
Minneapolis, Minn.  
C.H. Chadbourn(e?) Gen.Man.(1890;Pres.92)  
C. N. Chadbourn, Sec. & Treas. (1892)
- Missouri Phonograph Co. (1890-93)  
416 3rd Ave. South, Minneapolis, Minn. (1890)  
St. Louis Missouri (1891)  
A. W. Clancy, Vice Pres. (1890); Pres. (91-93)  
J.C.Wood; Gen'l Man. (1891-93) & V. Pres. (92-93)  
J. C. Elliot, Gen'l Man. (1890)  
J. W. Moore, Sec. & Treas. (1892)  
Mrs. Alice A. Taylor, 2nd Vice Pres. (1892)  
William H. Yeaton, 3rd Vice Pres. (1892)
- J. C. Wood (1890)  
W. J. Wood (1890)  
George L. Wood (1890)  
W. H. Yeaton (1893)
- Montana Phonograph Co. (1890-92)  
Helena, Montana  
E. D. Edgerton, Pres. (1892)  
C. K. Cole, Vice Pres. (1892)  
A. R. Gates, Sec. & Treas. (1892)
- Nebraska Phonograph Co. (1890-93)  
Omaha, Nebraska  
E. A. Benson, Pres. (1890,92)  
H. E. Cary, Vice Pres. & Gen. Man. (1891-92)  
George F. Wright, Sec. (1892)
- O. C. Reddick (1893)
- New England Phonograph Co. (1890-93)  
Boylston Building (1890)  
Boston, Mass.  
Gen. A. P. Martin, Pres. (1892)  
Charles E. Powers, Treas. (1891-92)  
J. B. Gleason, Sec. (1892)  
Aug. N. Sampson, Gen'l Man. (1890-93)  
657 Washington Street., Boston, Mass.
- L. E. Evans (1893)
- Directors  
B. Van Wagenem (1892)  
753 Broadway, N.Y.C.  
J. B. Gleason (1892)  
115 Broadway, N.Y.C.  
J. B. Metcalf (1892)  
8 Broadway, N.Y.C.  
Thomas C. Powell (1892)  
Providence, R. I.
- Directors  
Gen. A. P. Martin (1892)  
105 Sumner Street  
Charles A. Cheever (1892)  
13 Park Row, N.Y.C.  
Schuyler Quackenbush (1892)  
38 Broad St., N.Y.C.  
J. S. Auerbach (1892)  
Drexel Bldg., N.Y.C.  
Charles Powers (1892)  
27 Tremont Row, Boston  
J. H. Lee (1892)  
117 Pearl Street, Boston  
A. F. Higgins (1892)  
52 Wall Street, N.Y.C.  
J. L. Martin (1892)  
15 Park Row, N.Y.C.  
Jesse H. Lippincott (1892)  
c/o North Amer. Phono. Co.  
44 Broad Street, N.Y.C.
- Directors  
R. H. Sellers (1892-93)  
Thomas Conyngton
- (Merged into the New York  
Phonograph Co. in the Fall  
of 1890 ?)
- Directors  
C. C. Bowen (1892)  
Wm. V. Moore (1892)  
Chas. M. Swift (1891-93)  
George S. Davis (1892)  
C. D. Marsh (1892)
- Directors  
C. H. Chadbourn (1892)  
R. W. Chadbourn (1892)  
C. N. Chadbourn (1892)  
S. G. Cook (1892)  
John L. Martin (1892)
- Directors  
William H. Yeaton  
Kansas City, Mo. (1892)  
D.D. Webster (1892)  
Minneapolis, Minn.  
A. W. Clancy (1892)  
Chicago, Ill.  
J. C. Wood (1892)  
Milbank, South Dak.  
John L. Martin (1892)  
New York, N.Y. (1892)  
Miss A. M. Henderson  
Minneapolis, Minn.
- Directors  
E. A. Benson (1890,92)  
Don Davenport (1892)  
P. P. Shelby (1892)  
George B. Hoyt (1891,92)
- Directors  
E. A. Benson (1892-93)  
H. E. Cary (1892)  
George F. Wright (1892)  
W. S. Whitten (1892)

(TO BE CONTINUED)

(TO BE CONTINUED)





PLAZA 5000 series: We again continue to list numbers in this series giving masters, tune titles, artist credits and dates. Listing began in issue 36 (July 1961)....

Longest run serialization  
in discographical history!!!  
(continued from issue 113/4)

7373-Just An Ivy Covered Shack	-Harold Lambert	-7/1/27
7374-(Wy-lets) Violets	-Irving Kaufman	(Remade 7/20/27)
7375-Homing Bird(Headin' For Home)	-Irving Kaufman	-7/1/27
7376-Pretty Molly	-Irving Kaufman	-7/1/27
7377-Gid-Ap, Garibaldi	-Hare-Jones	-7/1/27
7378-From Saturday Night 'Till Monday Morning	-Hare-Jones	-7/5/27
7379-After You're Gone	-Hollywood Dance Orchestra	-7/5/27
(probably a renumbering of Pat mx 107644 recorded 6/24/27)		
7380-Sing Me A Baby Song	-Sheridan Entertainers	-7/6/27
7381-What Do We Do On A Dew Dew Dewy Day	-Sheridan Entertainers	-7/6/27
7382-You Don't Like It - Not Much	-Sheridan Entertainers	-7/6/27
7383-Bye-Bye Pretty Baby	-Hollywood Dance Orchestra	-7/8/27
7384-Who's That Pretty Baby?	-Hollywood Dance Orchestra	-7/8/27
7385-Miss Annabelle Lee	-Hollywood Dance Orchestra	-7/8/27
7386-When Love Is Calling Me Home	-Irving Kaufman	-7/9/27
7387-Sick And Tired	-Irving Kaufman	-7/9/27
7388-Rock Me In A Cradle Of Roses	-Irving Kaufman	-7/9/27
7389-Sweet And Low	-Normand Walton	-
(renumbering of Compo mx E2359)(recorded May 9, 1926 by Norton H. Payne)		
7390-Carry Me Back To Old Virginny	-Normand Walton	-
(renumbering of Compo mx E2363 recorded May 9, 1926 by Norton H. Payne)		
7391-I'm Coming Virginia	-Hollywood Dance Orchestra	-
(renumbering of Pat mx 107570 recorded c. May 25, 1927)		
7392-My Melancholy Baby	-Original Indiana Five	-7/19/27
7393-The Light House Blues	-Original Indiana Five	-7/19/27
7394-St. Louis Blues	-Sam Ku West, acc. by James Kohono	-7/25/27
7395-Rarin' To Go	-Original Indiana Five	-7/19/27
7396-It's A Million To One You're In Love	-Nathan Glantz & his Orch.	-7/21/27
7397-You Only Want Me When You're Lonesome	-Harold Lambert	-7/20/27
7398-Little Rosewood Casket	-Vernon Dalhart	-
(this may be a renumbering of Pat mx 106332 since no recording date is shown)		
7399-After The Way I've Loved You	-Billy James' Orchestra	-7/20/27
7400-I'm Always On The Road To Nowhere	-Billy James' Orchestra	-7/20/27
7401-When My Baby Comes Home	-Billy James' Orchestra	-7/20/27
7402-Tiger Rag	-Hollywood Dance Orch.	-
(renumbering of Pat mx 106005, California Ramblers, rec. 5/4/25)		
7403-The Black Birds - Part 1	-Sam and Mose	-7/22/27
7404-The Black Birds - Part 2	-Sam and Mose	-7/22/27
7405-The Memphis Blues	-Sam Ku West, acc. by James Kohono	-7/25/27
7406-Beale Street Blues	-California Ramblers	-7/26/27
7407-Delirium	-California Ramblers	-7/26/27
7408-Farewell Blues	-California Ramblers	-7/26/27
7409-I Wonder How You're Spending Your Evenings Now	-Arthur Fields	-7/28/27
7410-Who Do You Suppose	-Arthur Fields	-7/28/27
7411-Who's Got The Blues For You Now	-Arthur Fields	-7/28/27
7412-Worryin'	-Adrian Schubert's Salon O.	-7/28/27
7413-Linger Longer	-Adrian Schubert's Salon O.	-7/28/27
7414-Baby Your Mother(Like She Babied You)	-Irving Kaufman	-7/29/27
7415-(Here Am I) Broken Hearted	-Irving Kaufman	-7/29/27
7416-It's Breaking My Heart To Break Away	-Irving Kaufman	-7/29/27
From You	-Red Hot Dogs	-8/1/27
7417-Blame It On The Black Bottom Craze	-Red Hot Dogs	-8/1/27
7418-Swanee's Calling Me		
7419-I Can't Fool Around With Someone Who's Fooling Around	-Red Hot Dogs	-8/1/27
7420-At Sundown(Love Is Calling Me Home)	-Jimmy Andrews	-8/2/27
7421-The Doll Dance	-Jimmy Andrews	-8/2/27
7422-Sailin' Along	-Jimmy Andrews	-8/2/27
7423-Highways Are Happy Ways	-Irving Kaufman	-8/2/27
7424-That's Why I'm So Lonesome	-Irving Kaufman	-8/2/27
7425-That's Where I Live	-Irving Kaufman	-8/2/27
7426-You Won My Heart With Your Smile	-Billy James' Orchestra	-8/3/27
7427-You're Goin' To Miss Me, Someday	-Billy James' Orchestra	-8/3/27
7428-Oh Constantine	-Billy James' Orchestra	-8/3/27
7429-You Sing That Song To Somebody Else	-Harry Reser's Orch.	-8/3/27
7430-I Ain't That Kind Of A Baby	-Harry Reser's Orch.	-8/3/27
7431-Room On My Little Gypsy Sweetheart	-Harry Reser's Orch.	-8/3/27
7432-Miss Annabelle Lee	-Lambert-Hillpot	-8/4/27
7433-(What Do We Do)On A Dew Dew Dewy Day	-Lambert-Hillpot	-8/4/27
7434-Baby Feet Go Pitter Patter	-Lambert-Hillpot	-8/4/27
7435-Are You Lonesome Tonight?	-Charles Harrison	-8/4/27
7436-Waltzing	-Charles Harrison	-8/4/27
7437-Mississippi Sweetheart	-Charles Harrison	-8/4/27
7438-When You Play With The Heart Of A Girl	-Hollywood Dance Orchestra	-8/5/27
7439-Is It Possible(That She Loves Me)	-Hollywood Dance Orchestra	-8/5/27
7440-Back Of Every Cloud	-Billy James' Orchestra	-8/5/27

**BLUES**

**record research**

**presents**

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ISSUE 9: Nashboro, Exceilo (Hansen), John Brim Disco, Nasco, Zil, Blues Reviews Label, Index of Issue 1 to 8,

Issue 10: Abco, Cobra, Artistic, Parrot, Blue Lake, United States, Chance, Sabre

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